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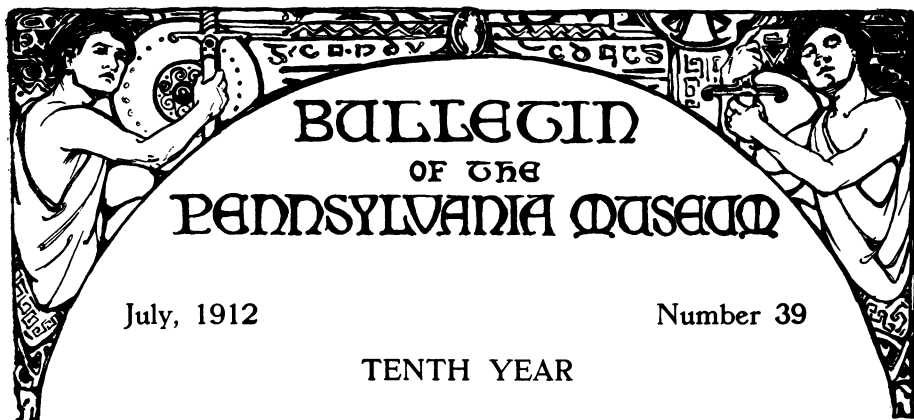
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TWO ADDITIONAL FURNITURE SECTIONS OPENED TO PUBLIC, MAY 27, 1912

GOthic ALCOVE

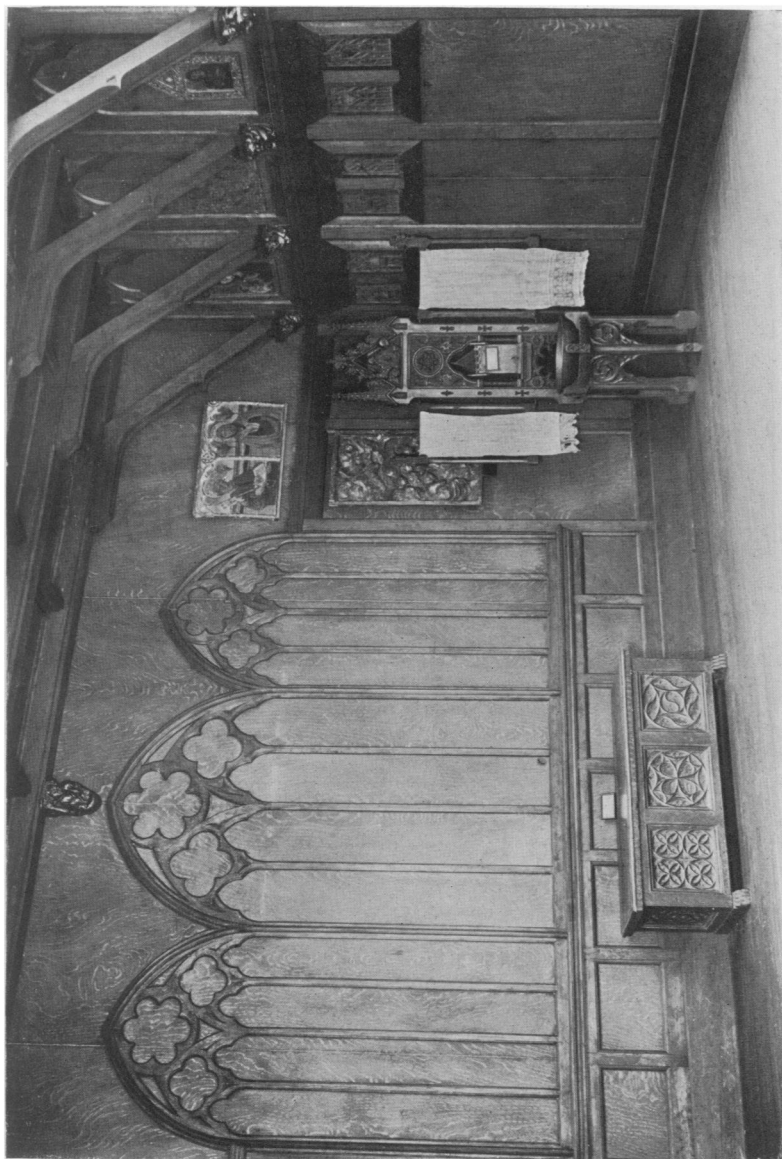
At the suggestion of Mrs. John Harrison, who has very generously agreed to provide the necessary Gothic furniture by gift, purchase or bequest—a Gothic alcove was fitted out this winter and opened to the public on May 27th. The work of decoration was carried out by the Museum staff according to the illustration of a mediæval banqueting hall, reconstructed by Viollet le Duc, the celebrated antiquary architect⁽¹⁾ in which a banquet given by the Duke of Lancaster to the King of Portugal in 1386 was held. This is described by Froissart⁽²⁾. The ceiling with its beams, its supports and its corbels has been reproduced as accurately as the limits of the small space allowed (21 x 12), and the alcove closely follows the end of the banqueting hall which served as the model.

In the side walls, have been inserted as a wainscoting a series of twelve genuine, finely carved Gothic oak panels of the fifteenth century, presented by Mrs. John Harrison, and above these, between the corbels supporting the ceiling are hung eight ancient Gothic carvings and mediæval pictures, several of which formed a part of the Charles Godfrey Leland Collection presented to the Museum by his sister, Mrs. John Harrison.

At present the alcove contains but a fine Gothic chest and a quaint lavabo of Gothic style, parts of which are of great age. It is Mrs. Harrison's intention to collect the pieces of Gothic furniture characteristic of the period not already in her possession, and eventually to make the alcove truly representative of mediæval Europe.

(1) Dict. Raisonné du Mobilier Français, Vol. I, Pl. XVII.

(2) Chron. Liv. III, Chapter XLI, edit. Buckon.



GOTHIC ROOM



ITALIAN ROOM

ITALIAN RENAISSANCE ALCOVE

A similarly planned alcove, but representative of the period of the Italian Renaissance, was also thrown open to the public on May 27th. For this room the furniture was already in the possession of the Museum. As model, W. H. Ward's reproduction of the Gallery of Francis I in the Palace of Fontainebleau was called into requisition, and from his valuable book ⁽³⁾ was chosen the illustration of the Hall decorated by Il Rosso, the Italian artist of the sixteenth century, which served as a guide for the fitting out of the alcove with suitable panelling and ceiling. A carved walnut mantelpiece of Italian workmanship, a reproduction of the Florentine decorative art of the Renaissance, obtained by the Museum at the Centennial Exposition of 1876, was fitted into the wainscoting with telling effect. Two finely carved chests of the sixteenth century, one of which is a part of the bequest of Dr. Lamborn, a highly decorative table of the seventeenth century which is a loan from the Philadelphia Library Company, and two elaborately carved cabinets of the sixteenth century, of which one is a gift from the late Miss Elizabeth W. Lewis—as well as a varied assortment of chairs, form ample furnishing for the space. A harpsichord of the sixteenth century, the case of which is painted with colored landscape, and mermaids and scrolls on a white ground, is also interesting, while of two mirrors, one is especially worthy of notice as highly carved and characteristic of the elaborate workmanship of the period.

S. Y. S.



RECENT ACCESSIONS

While it has always been the policy of the Museum to illustrate by its collections the arts of all times and countries and to cover the entire field of the industrial and decorative arts, special efforts have been made in late years to gather together collections illustrating the history and development of the arts of this country. This is a field which no other museum has as yet seriously entered. The Museum's collection of American pottery and porcelain, the only important one of its kind in existence, is now practically complete. The collection of American glass covers the entire history of this country from the year 1621, when a glass factory was established at Jamestown, Va., for the manufacture of window glass, and beads for traffic with the Indians, down to the present time. While this collection is



ENAMEL ON METAL
Painted by William Birch about 1826

(3) "The Architecture of the Renaissance in France," 1495-1830. Vol. I, p. 119, Charles Scribner's Sons, New York, 1912.